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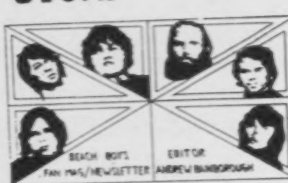
BEACH BOYS FAN MAGAZINE 20 HQ

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BEACH BOYS STOMP

- BRIAN'S NON-RR PRODUCTIONS
- 1975 WEMBLEY CONCERT
- NEWS OF UK VISIT
- QUIZ

BEACH BOYS FAN/MAG NEWSLETTER

A. BAINBOROUGH

ON

Back on his board

**Back by
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Terence Trent D'Arby,
on backing vocals, but
no one comes close to
stealing the limelight
from a man who
ply puts every
contemporary
songwriter

The surf's up again — and it's a beautiful sight.

Look! Listen!

DENNIS WILSON
THE RIPCHORDS
STACK O' TRACKS... ETC

STACK O' TRASH
BEACHBOYS STOMP



KNEB WORTH

20,

JAN
FEB
MAR

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EDITORIAL

And they said it wouldn't last. Well, I don't think anyone did say that actually, but there is no doubt that the publication of STOMP 100 (albeit a little late - more of that problem elsewhere) illustrates a staying power not shared by many a commercial magazine which hasn't stood the test of time. I am almost certain that Andrew Bainborough, when he first set the wheels in motion, had no idea that a) the Beach Boys would, after all these years, still be active enough for us to be able to write about them, or b) there would still be enough interest to warrant the continuation of the magazine.

It has been said before but a key issue in the case of Brian Wilson and the Beach Boys is the fact that, of the groups conceived in the early sixties, they are one of the few still touring and performing in a more or less original line up and still, though less frequently, recording fresh material. That, coupled with the seemingly endless discoveries of unreleased songs and other archival nuggets simply means there is always something to talk about and, as fans, we should consider ourselves very lucky.

STOMP has not always pleased everybody, (there was a time not long ago when I and two other members of "the team" managed to upset one member of the group within the space of only a few weeks!) but to do so would be an impossible task. We have been accused by readers of being at once over critical of the band and at the same time too 'soft' on them, supposedly believing the California sun shines out of their collective orifices. I guess that means we must have got the balance about right.

This would also be an ideal opportunity to thank, collectively, all those who have taken the trouble to contribute either by way of articles or perhaps a 'one off' letter to praise or vent their spleen. A glance through any STOMP issue will reveal the high percentage of material provided by folk other than those directly responsible for the production of the magazine and, although we do not print every item sent to us, (some perhaps do not say anything particularly new or interesting to the majority of STOMPers whilst some would put us in court!) most are published so please keep writing.

Another essential item on the STOMP agenda is, of course, the annual Convention - an opportunity to cement relationships and renew friendships that have often only come about by way of the magazine. It is an annual pilgrimage, that, for us old fogies, seems to come round again all too soon and which, for Mike and Roy in particular, brings about its own set of problems and panics but for all of us it remains a high point in the calendar.

So, how about the next hundred issues? Well, we will give it a go if you will. As long as the Boys keep playing, as long as those mysterious "vaults" keep yielding up their crop of aural goodies and as long as we can find those few precious minutes to write about it all, we will do our best. STOMP has, quite rightly become something of an institution and a well respected voice (British division) for the world of Beach Boys music. With your help and support we'll try and keep it that way.

CHRIS WHITE

MESSAGE FOR 100TH ISSUE

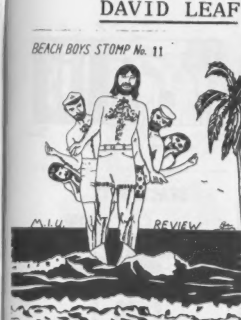
Dear Mike, Roy, Andrew and Fellow STOMPers...

As what must be the longest running Beach Boys publication ever, (certainly, you've done more issues than anybody else), STOMP has been the one constant in the international Beach Boys fan world. While I haven't always agreed with everything you've printed, I've found STOMP to be consistently informative, interesting, entertaining and, for the most part, upbeat. Given the events of the past fifteen years, your keeping the magazine on a (mostly) positive note by focusing on the music is definitely a major accomplishment.

For over a quarter of a century, UK fans have been just about the Beach Boys' most ardent supporters. The New York/East Coast branch of "Beach Nuts", of which I'm an alumnus, has a lot of passionate people, too; but we only managed to do four issues of PET SOUNDS. Your having reached the 100th edition of BEACH BOYS STOMP is the tangible evidence of a truly unique dedication... the kind of commitment for which you are to be congratulated.

So, please, do me the kindness of passing along my best wishes on your anniversary to all of the dedicated people who make STOMP possible. Here's hoping that you do 100 more (at least).

DAVID LEAF



 *
 * IMPORTANT NOTICE *
 *

BEACH BOYS STOMP GOES QUARTERLY

A major change is taking place with this, the 100th issue of Beach Boys STOMP.

Straight to the point STOMP will now be issued four times a year:

January/February/March
 April/May/June
 July/August/September
 October/November/December.

This will not effect your subscription in any way. It's still six issues for £10.00 (overseas accordingly) but those issues will cover a year and a half instead of twelve months.

The co-ordination of putting STOMP together has become increasingly more difficult; getting the articles written, getting them typed, finding the time to put them all together (yes, we do all have other full time jobs), plus anything up to three weeks to get it printed. Realistically, it has become impossible for me to get six issues a year out.

I hope this doesn't concern any of you too much and that you will continue to support us.

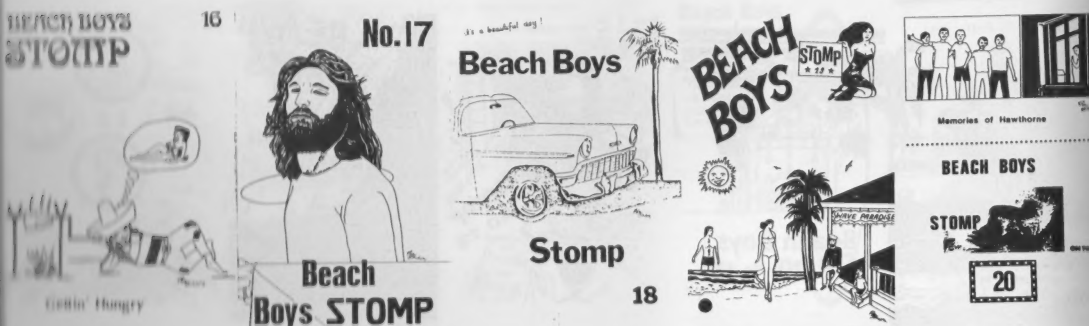
We will certainly continue to keep you up to date on happenings in the world of the Beach Boys and Brian Wilson.

MIKE

-o0o-

BACK ISSUES AVAILABLE: 63,64,66 to 69,72 to 74,76,77,79 to 84,86 to 95,97 to 99.
 £2.00 per copy, Overseas add 50p per copy.

Birthday greetings to Mike Love, 53 on March 15th. Hope you caught our Radio show on Supergold 828AM where Mike was the Songwriter featured. Songs played that were written or co-written by Mike were, Surfin'- Jan & Dean, Surfin' Safari- Hot Doggers, Thinkin' 'bout You Baby- Sharon Marie, Almost Summer- Celebration Only With You- Colin Blunstone, Fun, Fun, Fun- Joan Jett, She's Just Out To Get You- Honeys, Pacific Ocean Blues - Dennis Wilson, Summer In Paradise- Beach Boys (Version 3), Paradise Found- Mike Love.



REVIEW

ROB WASSERMAN TRIOS - GRM 40224

Mr Wasserman is a bass player very much in the jazz field. Apparently his previous albums were titled SOLO and DUOS.

The main point of interest is the opening cut, "Fantasy Is Reality/Bells Of Madness", a song that features Brian Wilson and daughter Carnie. The track is produced by Don Was. Carnie sings the main lead to a sparse piano backing before Brian joins in on backing vocals and chorus. The song is very 'Brian' with a strange Demo/Love You quality to it. Even the riff from "Shortnin' Bread" makes an appearance. As always, anything with Brian Wilson involvement is most welcome. It's just a shame we have to buy the whole CD just to get one song.

MIKE

-o0o-

BOOKLET - REVIEW

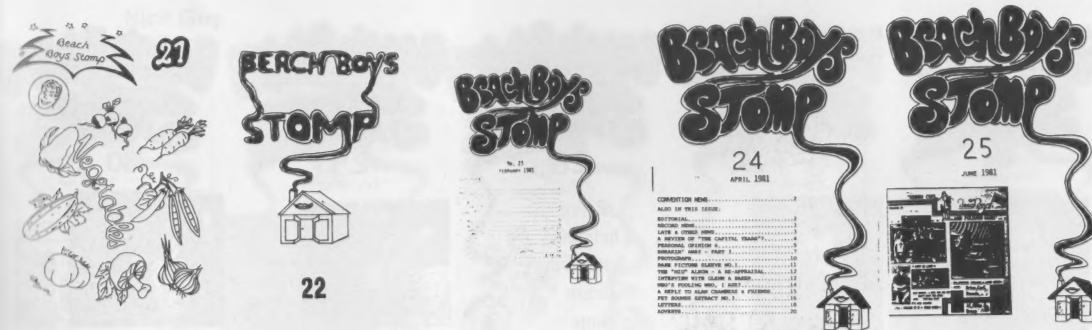
THE BEACH BOYS - THE MIDDLE YEARS

Compiled and edited by Kingsley Abbott
 from the Phil Wilcock archives - A4 size.

Have you ever wondered how to keep all those old Beach Boys clippings? Scrapbooks are OK for a few years but pages stick together, the paper ages and tears and you never get round to keeping it up to date. All that considered - THE MIDDLE YEARS is a very welcome addition to the Beach Boys bookshelf. A great selection of articles, some of which I've never seen, some of which I've lost over the years. All compiled into 90 good quality photocopy pages.

As the title suggests THE MIDDLE YEARS covers the Warner/CBS years with a little bit of overlap either way. It's split into four sections:

- i) The Players In The Game - concentrates mainly on interviews with members of the group
- ii) Playing At Home - covers the album reviews, re-appraisals etc.
- iii) Playing Away - the concert reviews
- iv) The Cheer Leaders - a few articles on Spring/American Spring



Reading through all four sections certainly brought back some memories for me and had me digging out those albums I haven't played for a while. Also I've suddenly discovered why they only gave us half an album with *STILL CRUISIN'*. It was because in 1973 they gave us one and a half albums with *HOLLAND*. They really got us back on that one.

THE MIDDLE YEARS comes highly recommended so get it while you can.

Just a mention for a couple of A5 (same size as *STOMP*) booklets previously done by Kingsley. A 20-page '60s Beach Boys booklet which is like a mini forerunner for *THE MIDDLE YEARS*. Plus an eight page Jan & Dean booklet. See advert below for details how to obtain all three.

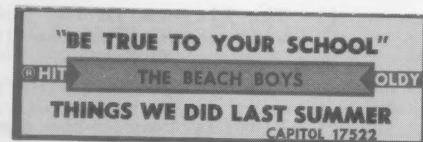
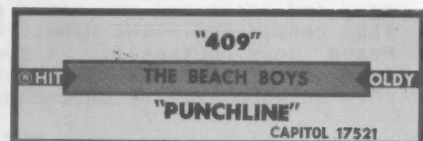
MIKE

The Middle Years	£10.00	inc p & p
The Beach Boys - A5	£ 2.25	inc p & p
Jan & Dean - A5	£ 1.25	inc p & p

(Both A5 booklets for £3.25 inc p & p)

Send to Kingsley Abbott, Hollycot, High Common, North Lopham, Diss, Norfolk IP22 2HS.

-o-o-



A POINT IN FAVOUR OF PETS

You will have noticed from Issue 99 that *Pet Sounds* was voted "The Greatest Album of All Time" by The Times newspaper. Well, somebody apart from us had to come to this conclusion eventually. The Times is not the most widely read rock journal but its views are respected.

December 1993 holds no particular significance. The Vulture just decided to run a series of articles and a competition running up to Christmas. A panel of judges was assembled, including the likes of Ann Nightingale, Mark Radcliffe, Simon Frith and others. The Vulture then offered them a list of 200 albums culled from or waiting to be included in his weekly contemporary culture section in the Saturday magazine. These each had to be given marks out of ten, each judge was also allowed to add 20 albums of their own choice to the list.

One judge went AWOL, so from a final list of 380, each album's marks were accumulated, the maximum score possible being 90 now, not 100 as originally planned.

During the second week of December a daily column in the Arts section kept readers breathless with anticipation counting down the lower 75 albums and giving details of the competition's FAB prizes for those jammy enough to predict the judges final top ten.

The top five were:

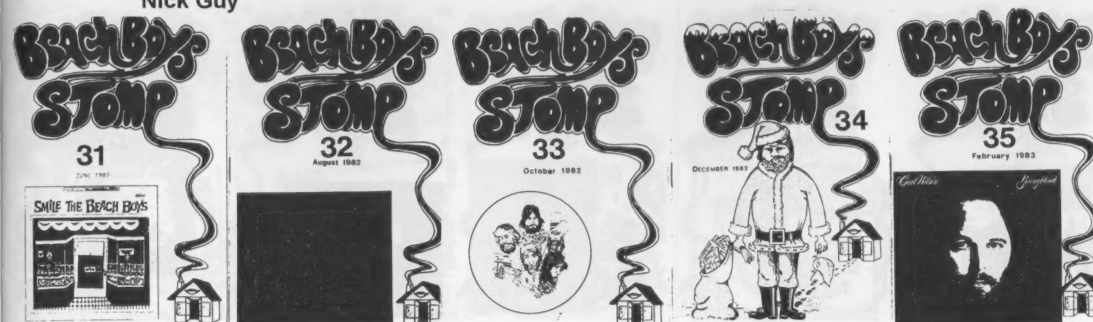
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| 1. Pet Sounds | The Beach Boys |
| 2. Sergeant Pepper | The Beatles |
| 3. Astral Weeks | Van Morrison |
| 4. Transformer | Lou Reed |
| 5. Highway 61 Revisited | Bob Dylan |

I can visualise the dismayed looks on the faces of the editors and staff of the magazine as no amount of checking the figures could deny Brian's masterpiece 87 points, one more than *Sergeant Pepper*. I don't imagine that sales figures for *Pet Sounds* drastically increased in the week before Christmas, but I have noticed in recent months an upsurge in Radio 1 airplay, both Mark Radcliffe and his night-time predecessor, Nicky Campbell, featured *Pet Sounds* Tracks, Annie Nightingale has suddenly got the hots for *Pacific Ocean Blue* and Danny Baker can usually be relied on over the course of a weekend.

380 albums battled for recognition, there was no other Beach Boys album considered, no artist was allowed more than two anyway, but the slightest distraction from *Pet Sounds* could have meant a lower placing.

I know this poll has no earth shattering significance but it is a No. 1 all the same, and chosen by people who know their stuff. So I hope Brian gets to know and realises that, as back in 1966 us Brits recognise the quality and innovation of the song writing, performances and, most of all, the production of the indisputably greatest album of all time.

Nick Guy



THE MARK LINETT INTERVIEW

PART 2

MG "4th Of July" sounds unfinished.

ML Not so much unfinished as... I found the multi-track for the instrumental track, but there was no vocal on it. Carl's vocal is doubled, which means in all likelihood, they transferred and premixed the track onto another tape, which Carl then sang on top of. I couldn't find that, so we used a session tape, which fortunately was good enough. The flute tag is edited on from the original multi-track - that's how the song goes, but they stopped the tape after Carl's vocal at the session.

MG Many fans are delighted with the live tracks - is there much more live stuff?

ML I think that there's a great CONCERT '64 volume 2 that could be done, but judging from the band's reaction, I don't think that that'll happen.

MG Is there enough different material from that era?

ML Well, we'd probably use some of the '64 tracks from the Box... but they recorded in Chicago in 1965, which nobody seems to remember. There WAS going to be another concert album - Brian came out on the road to play with the band for it - and there are at least three interesting things on there, three car songs that you don't find anywhere else - "Shut Down", "409" and one other one, I forget which... then in 1966 there are the Michigan shows which "Good Vibrations" comes from. That's great, and they play it WELL. It's the second night, second show so in theory it's the third time ever they did it live. I also have some live tapes from 1968 or 1969 - Steve Desper did them for me, just two-tracks, but they're very good.

MG How about the Hawaii stuff?

ML Overall that's not very good. Some of the rehearsal stuff is OK, there may be a good "Gettin' Hungry" in there, but on the whole the concerts are not great, and it's not tracked very well. I've never even looked at the LIVE IN LONDON out-takes.

MG I was at the shows - there were no out-takes. What ended up on the album was the entire gig.

ML There's a lot of tape from that period, there were other shows. To me - and we said this to the band in a letter - the thing about the '64 concerts is that it's the first peak of their popularity and the crowd is unbelievable. That noise isn't faked. I don't know if you noticed, but that little bit where the girls yell "Denny's Drums" - I found that and, while it's in that section, that's not right where it came from. I made an effort to put that in because I thought it was marvellous, that a bunch of girls would have known about a drum solo. This is what it was like to be there, and a lot of people I've talked to have very fond memories of seeing the band and buying that concert record... even though I assume everyone knows that part of it's faked - "Fun, Fun, Fun" and "I Get Around". The sad thing about the Beach Boys archives is that so much is missing. Just off the top of my head... "Shut Down", "409", "Surfin' USA", "Fun, Fun, Fun", "I Get Around", "Don't Worry Baby", "Warmth Of The Sun", "Be True..." - no session tapes in the tape library on any of those songs. Someone should write a doctoral thesis on "I Get Around", about the making of a pop record. Great record, but take the vocals off and you start to think, "how did this guy do this?" If you didn't KNOW the record and how it was going to turn out, you'd have no conception as to what that song was. In a way it's the most impressive of all of them because it really shows how Brian was making records with this total sensibility of the finished product from the ground up. The later stuff is equally impressive, but in a different way. I'd love to know what he had for "California Girls"... maybe a melody, but that was it.

MG The vocals are wonderful.

ML That's the other thing we found during the research, we trawled all over the place trying to find stuff that had been lost... and didn't find much. Marilyn Wilson has nothing - not one Brian tape or acetate. Chuck Britz made log recordings; he'd just run a two-track during the sessions, and those have never turned up.

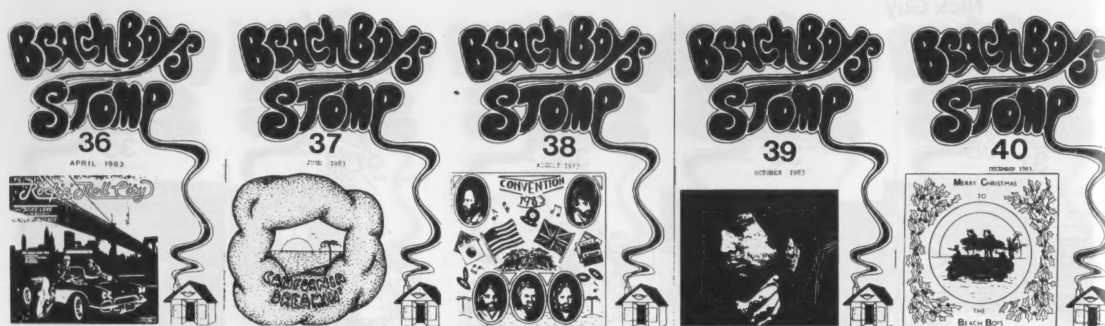
MG How many of the set have been pressed?

ML I believe 60,000 in the US... (now reported to have sold 125,000 plus).

MG I think it's 12,000 in Europe, and there's a chance they won't repress if they don't sell out.

ML Well, in theory this Box will be a catalog item until the end of time.

MG Can we talk about the 1977 Christmas album?



ML I've mastered it. The running order is "Christmas Time Is Here Again/Child Of Winter/Winter Symphony/Michael Rowed The Boat Ashore/Seasons In The Sun/Morning Christmas/Her Love Can Make You Feel Like Christmas (better known as "Go & Get That Girl" - prod)/Santa Claus Is Coming To Town...

MG "Santa's Got An Airplane"?

ML Yeah... "I Saw Mommy Rocking Round The Christmas Tree" and the Carol medley with the kids.

MG No "Kona Christmas" or "Bells Of Christmas"?

ML No - I looked for those quickly, to see if I could do something with them, but couldn't. Basically, Capitol said "let's just put it out the way it is". Al may have those out-takes.; he's been pulling Christmas stuff for a long time, maybe because there's talk of doing a new Christmas album, which is funny, because that's something they could probably do well.

MG What's the chance of it coming out this year?

ML They, Capitol, want it to. I've finished it - now it has to be approved by the band. Hold your breath - Capitol definitely want it out. (The release was cancelled in late August - prod.)

MG Wasn't David talking about trying to put both albums on the one Christmas CD?

ML I've not heard about that... I'm not sure it would be a good marketing move, and it would also be a very discontinuous CD - they're such different records.

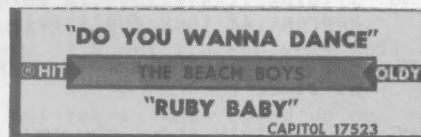
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Next issue: BRIAN WILSON, the 2-fers and SMILE

Interview by Michael Grant, edited and produced by Andrew G Doe/Middlefield Media for Beach Boys Stomp. Copyright 1993 Beach Boys Stomp/Middlefield Media. Used by permission, all rights reserved.



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Beach Boys get around to their roots

BY PETER HOWELL
POP CRITIC

"We're gonna go back and do a couple of surfin' songs," singer Mike Love told the Beach Boys' Massey Hall audience last night.

"Back to our roots."

Oh, really? As if we needed to be told that at a Beach Boys show, especially after "America's band" had opened with such sand 'n' tan numbers as "California Girls" and "Do Ya Wanna Dance", complete with the strange sight - for Massey Hall, not the Beach Boys - of dancing bikini girls.

For a while early on it looked like the surf songs and the car tunes would be all we'd hear from this vintage vocal group, despite the fact that Massey's superb acoustics was offering it the best local venue in some 20 years, an oasis from an endless summer of county fairs and amusement parks.

Love, Carl Wilson, Al Jardine, Bruce Johnston and their 'six backing players seemed to glide into auto-pilot from the opening notes, on through the inevitable "Little Deuce Coupe", "409", "I Get Around" and the ridiculous "Be True To Your School".

But then it came time to indulge the "train spotters" in the crowd, those people (like pop critics) who crave the unusual over the familiar, in a special acoustic section of the program. There was "Vegetables" and "Wonderful" from the legendary unreleased mid-'60s *Smile*

album, the one that drove group leader Brian Wilson mad and drove him out of the group, a failed attempt to top the Beatles *Sgt. Pepper*.

The performance of these curios challenged both the band and its audience, something both have needed for a long time. The acoustic section of the show was also the time when the still-great four-part harmonies of Love, Wilson, Jardine and Johnston really rang true. The addition of Jardine's percussionist son Matt as guest vocalist on songs like "Little Surfer Girl" and "Hawaii" restored much of the falsetto reach the band has lost over the years.

The "unplugged" portion also featured a fine "Heroes And Villains", another *Smile* original that came with the psychedelic "Bicycle Rider" section but not - train spotters alert! - the more arcane "Cantina Section".

The true arcana came through the doo-wop number, "Their Hearts Were Full Of Spring", the first song on the Beach Boys' original April, 1962 demo tape.

After indulging the train spotters so, it would churlish to observe that latter part of the show got caught in the undertow of fan demand, including an audience singalong that marred "Good Vibrations".

Everyone had reason to go home happy, because for once the Beach Boys were there to celebrate their songs, and not just their sound.



PICK OF THE YEAR from NME

Brian Wilson

Q. You have been a part of the record business a long time in the life of a pop star. Has there ever been a time when you wanted to give it all up?

A. Right around when we made records like "Dance, Dance, Dance". I was in a rut on the road, you know. I couldn't expand and grow naturally like I knew I could, like I have been doing in the last few months.

I never wanted to quit the music business, I just wanted to get off the road, which I did. It was a big turning point with the group. It was a big hassle and we had sort of an emotional revolution... I told the group I wasn't able to produce records effectively and travel, both.

I said we must find a good replacement for me or the gigs and Bruce Johnson was perfect.

Q. What do you feel has been the most rewarding part of your work?

A. The inner strength it's given me. The strength it's given me in all areas of life—it stimulates everything. I have lately become very aware of the spiritual side of life—all kinds of things like that.

Question

time

NME 1966



I can remember about ten years ago with STOMP No. 50 approaching, saying I hope we can keep it going until Issue 50. Now here we are after seventeen years with Issue 100.

Issue 50 came out around the same time as the Beach Boys '85 album which was the first Beach Boys album on CD. Unbelievably, the group has only released one complete brand new album since then, that being SUMMER IN PARADISE plus one half album, STILL CRUISIN'.

The Brian Wilson solo album in 1988 was probably the most important new release during that time and 'BW' continues to give pleasure.

Best re-issue without question was of course the Box Set with the two-fers re-issue series not far behind, whilst the CBS/Warners albums were shoddily re-issued and then deleted. I'm sure we've not seen the last of them. They'll probably come out again with bonus tracks and make us buy them all again. The undoubted highlight during the last eight years was Brian's appearance at the 10th Beach Boys Convention in 1988. That day everybody got a chance to see him and it was a day anybody who was there will never forget.

What does the future hold? How much longer will the Beach Boys keep going? Will Brian release any new music? Will we make 20 Conventions? And how long will Beach Boys STOMP run?

Only time will tell.

MIKE

-o0o-

LOOKING BACK WITH LOVE

It hardly seems possible that it was the Summer of 1978 that I first saw an advert for STOMP in an issue of "Melody Maker". I immediately ordered the magazine and can remember being more than slightly bemused by it once it finally arrived. For here was a fanzine (did I really know that word back then... no methinks) unlike any other I'd ever read. It wasn't full of pictures of the band, or lyrics to their biggest hits or even a series of descriptions of the band's favourite dips or chips. What it undoubtedly was, was a well presented forum for real fans to vent some undoubted spleen about the pitiful records the band were releasing at that date.

(Me, I didn't understand, I was twelve years old, had but the 20 GOLDEN GREATS and BUG IN and thought the band had died in the 1960's. It was to be Christmas before I received MIU as a present and began to agree with the opinions expressed therein.)

I decided to subscribe to the magazine and purchased a few back issues thereby discovering the agony and the ecstasy that was SMILE. The following year I received a signed copy of John Tobler's slight but endearing tome and my appetite for all things Wilsonian was fully whetted.

Since then STOMP has amused, irritated, questioned and expressed all of my feelings and opinions regarding the group; throughout the subsequent years I have made deep and lasting friendships with other Wilsonites and discovered hours of ordinarily unobtainable music.

To Mike, Roy, Andrew, Chris and Trevor I offer deep thanks, but my most heartfelt thanks go out to Andrew Bainborough for without him none of the above would have come to pass.

Love and Mercy to one and all.

JAMES CROWTHER

-o0o-

LETTERS

Dear STOMP

I have a U.S. issue of the box set, purchased July '93, and there is a small problem with "Rock and Roll Music", where several verses suffer short losses of sound quality. No big deal, but it ain't right.

Here's one for your question/answer corner: What is the difference between the two versions of "Why Do Fools Fall in Love?" Also are there two versions of "The Little Girl I Once Knew"? Very basic, almost embarrassing to ask, but these are the sort of questions most people must have, especially the younger ones, so why not spare the blushes and put the questions in anonymously?

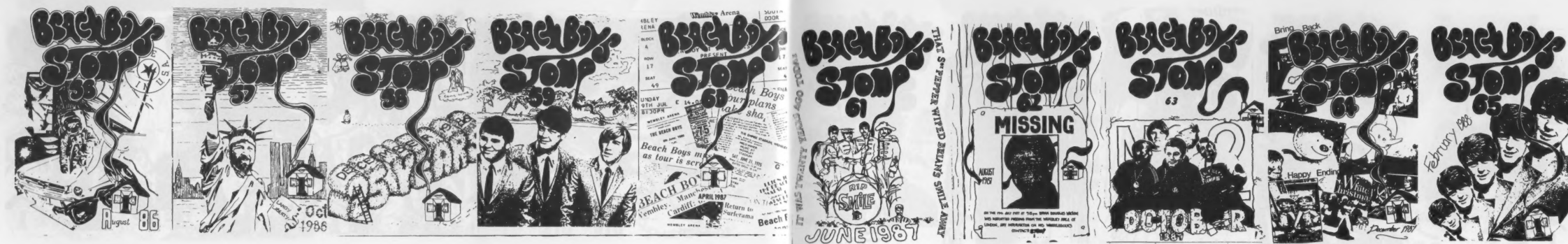
Regards

RON PRYCE

ANSWERS: The difference between the versions of "Why Do Fools..." is the intro only. As far as I know there is only one version of "The Little Girl I Once Knew".

MIKE

-o0o-



Hello Mike & Co

Many thanks for the two mentions on the fanzine. I will help start the beach ball rolling:

1. What was the year the Beach Boys toured the UK with the Flame?
2. I read somewhere/sometime that the eye chart in 20/20 contains a message... does it?

TOM MCGILL

- ANSWERS: 1. 1970
2. Not as far as anyone on the STOMP team is aware

-o0o-

Dear All

I've read with interest the reviews of both "The Box" and the two issues of "Summer In Paradise". Taking version 1 of "Summer" first: Most reviewers don't like this album for various reasons. Personally I thought that this album was the best "non Brian" album yet. My reasons for this are that it was a complete album of reasonable length with tracks that were compatible with each other and not of two or three different styles. Although not all tracks were "strong" songs, this could also be said of most of the '60s albums. The title track and "Surfin'" along with "Still Surfin'" definitely shine.

Version 2 was a good opportunity lost. I love the sound of 12 string guitar. This was used to great effect on the updated "California Dreaming" track, earlier. It sounds good on the "Summer" track, as does the voice of McGuinn, however our heroes have taken all the "hooks" out of the song leaving a flat, mediocre song instead of the original commercial number. Shame! Perhaps the Boys and Terry would be better employed helping the Byrds on a comeback album.

As for the "Box", I think all would agree that this was definitely no lost opportunity. For us collectors I suspect that only the previously unreleased material is receiving CD play. And what a brilliant choice of rare tracks. Outstanding of course are the SMILE tracks, plus, for me the demo version of "God Only Knows", the group version of "Hang On To Your Ego" and the superbly produced "4th Of July". If I have one complaint it is that the mono mixes of the sixties tracks are dreadfully muddy and flat. This does not matter to us who have bought the Capitol "two-fers" but I think that if I'd been an ordinary record buyer who had bought the box as the ultimate "Greatest Hits" I would be most disappointed.

Anyway that's enough of my waffle. Keep up the good work!

STEVE ROWDEN

-o0o-



Dear STOMP

Congratulations on your 100th issue. Your magazine is always a joy to read. I and the rest of STOMP's readers hope to see another 100 more issues and many more conventions.

I loved reading Barry Piatoff's review of The Beach Boys In New York City. I wish I was there!

Congratulations to the wonderful staff at Beach Boys STOMP!

LES CHAN

-o0o-

Dear Mike

You may be interested to know that I recently spent a few evenings in the company of Hutch Hutchinson, L.A. bassist par excellence, who was in Glasgow "doing TV" with Bonnie Rait over the New Year.

As you know, Hutch was one of two bass players on some of Brian's recent sessions (the other being Jerry Scheff on upright) which involved re-cutting some of his "lesser known" gems. Hutch was still obviously bowled over by the experience and spoke very warmly of Brian.

He repeated the story Don Was told in STOMP about the 32 bars of hi-hat ticking in "Proud Mary" and seemed slightly freaked out that I already knew the story! I told him he should subscribe to STOMP.

According to Hutch, Brian was in fine form, singing well, fixing charts, making fun of himself. The sessions took in versions of "Love & Mercy", "This Whole World", "'Til I Die" and "Caroline No", during which Hutch describes Brian crouched over the piano, head resting on his left arm, improvising 'exquisite' piano lines. He also thinks that Carl may have gone in to cut a vocal on "Proud Mary". On that subject, there is apparently a tape in circulation of Brian playing a cassette of "Proud Mary" to a French journalist on a car hi-fi while singing along! This story came from 'Duglas' Stewart of BMX Bandits who have recorded a version of "Thinkin' 'Bout You Baby" - Duglas is a major league record/bootleg collector with an eye watering collection of Brian Wilson material.

Hutch played me some tracks from the forthcoming Bonnie Rait album, which features possibly the best 'feel' drumming I've ever heard from Ricky Fataar, similar to his playing on the great Tim Finn album of last year.

Anyway it was great to meet up with one of the nicest guys in the music business, particularly one who'd been so wowed by Brian Wilson.

DAVID SCOTT



Dear STOMP

Any chance of printing the lyrics to "Sail On Sailor"? As I've been humming along for years I'd love to know what the Boys are singing.

ANDY TRAVIS

SAIL ON SAILOR

I sailed an ocean
Unsettled ocean
Through restless waters
And deep commotion
Often frightened
Unenlightened
Sail on sail on sailor

I wrest the waters
Fight Neptune's waters
Sail through the sorrows
Of life's marauders
Unrepenting
Often empty
Sail on sail on sailor

Caught like a sewer rat
Alone, but I sail
Bought like a crust of bread
But oh, do I wail
Seldom stumble, Never crumble
Try to tumble, Life's arumble
Feel the stinging, I've been given
Never ending, Unrelenting
Heartbreak searing, Always fearing
Never clearing, Persevering
Sail on sail on sailor

I work the seaways
The gale-swept seaways
Past shipwrecked daughters
Of wicked waters
Uninspired
Drenched and tired
Wail on wail on sailor

Always needing, even bleeding
Never feeding, all my feelings
Damn the thunder, must I blunder
There's no wonder, all I'm under
Stop the crying, and the lying
And the sighing, and my dying
Sail on sail on sailor.

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After sweetening and remixing a few of the tracks back in California, the group delivered the tapes for the *Holland* album to Warner Brothers in January 1973.

Warner's was not impressed. The beauty of "California Saga" did not insure a "hit" single. Warner's wanted a "comeback" song from Brian, a production that would get the group back on the charts and balance out the effects of *So Tough*. The Beach Boys were angry. The *Holland* outing had cost a small fortune and they were happy with the result.

It was Van Dyke Parks who finally emerged as an agent of compromise. Still under salary to Warner's and also on good terms with Brian, he headed up to Bel-Air to see what could be done.

"Hey no, Van Dyke, listen, listen, let me play you this other thing I just came up with. This other new song I'm working on, huh?"

"No, Brian, write a middle-eight!"

A painfully prolonged session with his old partner finally yielded a tune. "Sail On Sailor," which Brian had been playing on piano at home, was given new Jack Rieley-Ray Kennedy lyrics, a Blondie Chaplin lead, added input from Van Dyke Parks and Tandy Almer (of The Association), and a quick production. It was Blondie's most successful work as a Beach Boy, the best example of Flame's rocking style in sync with the Beach Boys' harmony.

Warner's was satisfied and the single went out in the dead of winter. *Holland* followed, with "Sail On Sailor" replacing "We Got Love."



we vibrated without violence
we shall Smile without smugness
for it is upon you
that our responses so gently depend
thank you all very much indeed.



from

Brian Wilson and
the Beach Boys

California U.S.A.



No, definitely not Brian Wilson karaokeing with Frank Sinatra - that would be interesting, but Ricky Fataar playing drums on "Love Letter" - Elton John dueting with Bonnie Raitt on his new album "Duets" available on CD, cassette and, thank goodness, vinyl. By the way, Bonnie Raitt appears courtesy of Capital (sic) Records.

GRAHAM R RITCHIE

CONVENTION

VISITATION PARISH CENTRE
GREENFORD



Noon to 6pm

SATURDAY 17th SEPTEMBER

DETAILS ON HOW TO OBTAIN TICKETS
WILL BE IN ISSUE 101

ADVERTS

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SURFERS RULE is the big surf music magazine from Scandinavia (all in English). Lots of Beach Boys, Jan & Dean, Honeys, Surfari's, Gary Usher, Ripchords, Dick Dale, etc. Subscriptions: £5 for 3 issues (cash please), published 3 times a year. Please send money to Goran Tannfelt, Grev Turegatan 71, 11438 Stockholm, Sweden.

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Up to 25 words : £1.00

Up to 50 words : £2.00

Somewhat surprisingly, given the band's past dissatisfaction with the company, comes news that the Beach Boys have signed once again with Capitol Records in the USA, as a result of which not only does all the non-Capitol BB stuff revert to Capitol, but also Capitol may now distribute (and re-promote?) SUMMER IN PARADISE Mk II in the US.

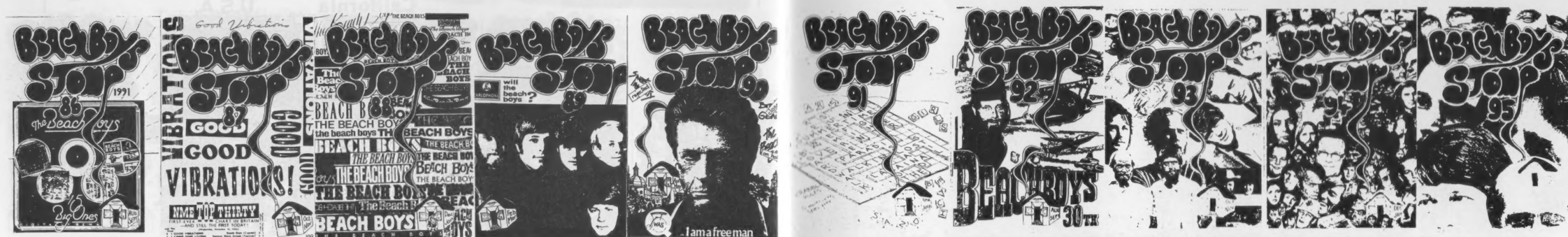
Does this mean that the Capitol 'specials' programme is back on track then? Well maybe... word has reached us of a possible 1994 release of something from the Hawthorne vaults, but exactly - or even vaguely - what, we don't know. The box set, by the way is still shifting untis at a respectable rate.

Brian, along with daughter Carnie, has turned up on one track of the Rob Wasserman TRIOS album, the perhaps unfortunately titled "Fantasy Is Reality - Bells Of Madness", (see review elsewhere). It's not an essential addition to the BW canon. Brian was scheduled to attend and possibly speak at a "Musical Legacy Of Both Coasts" seminar at New York's Algonquin Hotel on March 14th, along with John Phillips, P F Sloan, Scott MacKenzie and Felix Cavaliere.

Those wishing a gentle introduction to the oft-mentioned Van Dyke Parks could do a lot worse than purchase THE IDIOSYNCRATIC PATH, a VDP 'best of' skimming the cream of his first three solo albums (SONG CYCLE/DISCOVER AMERICA/CLANG OF THE YANKEE REAPER) issued on Diabolo DIAB 807 at mid-price. Van's latest project rolls on, and with luck the much-postponed Radio 1 SMILE special - now firmly pencilled in for May 26th - will close with the BW-VDP collaboration 'Orange Crate Art', said by those in the know to be an absolute - if quirky - corker.

The traditional closing odds: a double CD boot of the 1993 European shows has been reported... the promo-only CD of 'Summer In Paradise' live continues to be a highly sought after item... Brian's contribution to the recent UK documentary on the inventor of the theremin was shot in 1991... no further news on the Carl Wilson-Gerry Beckly-Bobby Lamm 'trio' project (not to be confused with the above mentioned TRIOS)... a recent Radio 1 'Story Of Pop' segment covering the BB contained at least three major errors, including the remarkable observation that 'the band's performance at the Monterey festival was coolly received' - which it probably was, considering they didn't play... and a "Beach Boys In Their Own Words" volume is being readied by Omnibus Books.

AGD & MIKE



SINGLE CK" Beach Boys break-up!

SQUARE DEAL SURF
THE ILLUSTRATED DISCOGRAPHY OF SURF MUSIC 1961-1965
Compiled: John Blair (Pierian Press, Ann Arbor, USA)
FOR THE '60s were deemed bleached Cal.

BRIAN W OUT OF H

THE BEACH BOYS will be accompanied by Wilson when they come to Britain. Wilson performed with them in this country in the 1960s, his work with the band in the direction and recording — but he has not been in recent years, and anxiously awaits Wilson, the group's drummer.

THE LONG HARD SUMMER

...ing faces and innocent songs of the Beach Boys conceal
...ry of scandal and vicious feuding, reports Robert Sandall

Riddle of Beach Boy's death swim

Today NEWSFE

Beach Boy's control of s

LOS ANGELES: A former p...
been accused of brainwash...
Brian Wilson.

The pop star's cousin...
that Dr Eugene I...
Wilson's affa...
unable to...
need.

Boys'

I'm not mad

Page 38 — New Musical Express 5th April, 1980

Page 38 — New Musical Express 5th

Keeping The Beach Boys
alive (is not easy . . .)

BEACH BOYS
The Summer Alive (CBS)

THE CRITICS

Surfing

THE Beach D-
latest

THE BEACH BOYS STOMP
8th ANNUAL
CONVENTION, 12 noon to 6pm
MARCH 1983

The logo for the Beach Boy STOMP 98 event. It features the words "Beach Boy" in a large, bubbly, black-outlined font. Below it, "STOMP" is written in a similar but slightly more blocky font, and "98" is at the bottom in a smaller, simpler font. The background is a high-contrast, black and white image of a person's face, possibly a performer, with a wide, open-mouthed expression.

BRACH BROS STORY

BEACH BOYS STOMP

Brian Wilson
SPECIAL ISSUE NT 0166

A black and white photograph of two men sitting at a table. The man on the left is wearing a patterned shirt and glasses, and the man on the right is wearing a white shirt and glasses. They are both smiling and looking towards the camera. On the table in front of them is a cake with candles. The background is dark and indistinct.

Today
WSFLASH

Beach Boy 'under control of shrink'

LOS ANGELES: A former psychologist has been accused of brainwashing Beach. Brian Wilson.

The pop star's cousin, Dr Eugene I Wilson, said he was unable to

LAST THE BEACH MOVIE

WILSON 1942-

DENNIS WILSON
THE COUPE

WIND

DENNIS
FLIES THE COU

PACIFIC Ocean Blues! Dennis Wilson, the Beach Boy with nicest bum, has finally pad surf board and taken his collect Hawaiian shirts else where. The at the weekend been lined up Johnston, t'f the president the wine Sappho pleple t' Matt li-insu hamst et

WIL
BRIAN

ch Boy b

Beach Boy Brian Wilson, who subsequently succumbed to the great rock tradition of drugs and drink

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he is

Stan, who £ 10.00

manage his cousin £ 12.00

Brian, who had performed £ 15.00

with the Beach Boys in San £ 16.00

Francisco the night before, ence von

Brian, who had performed with the Beach Boys in San Francisco the night before,

LISTEN LISTEN.
Listen